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THE

WHINFIELD COLLECTION
OF PAINTINGS, DRAWINGS, AND STATUARY,

AND

CELLAR OF CHOICE WINES.

CATALOGUE

OF THE

EMINENTLY IMPORTANT MODERN HIGH-CLASS

CABINET PAINTINGS,

VALUABLE WATER-COLOURED DRAWINGS,

AND

EXQUISITELY SCULPTURED MARBLE FIGURES,

PRINCIPALLY FROM THE STUDII OF MOST DISTINGUISHED ARTISTS, OF THE ENGLISH SCHOOLS,

(LIVING OR RECENTLY DECEASED,)

SELECTED WITH GREAT CARE, CONSUMMATE TASTE, AND SOUND JUDGMENT, WITHIN THE LAST SEVEN YEARS, BY

HENRY NEWSHAM PEDDER, ESQUIRE,

AND NOW FORMING

THE MOST DELIGHTFULLY ATTRACTIVE FEATURE IN THAT GENTLEMAN'S LATE RESIDENCE,

The Beautiful Villa of Whinfield, at Ashton-on-Ribble,

IN THE COUNTY PALATINE OF LANCASTER,

ALSO, OF

THE CELLAR OF CHOICE WINES,

OF THE MOST FAVOURITE VINTAGES AND REPUTED BRANDS,

WHICH

WILL BE SOLD BY AUCTION,

BY MR. JOHN BURTON,

IN THE ASSEMBLY ROOMS, AT THE BULL HOTEL,

IN PRESTON,

(BEING REMOVED FOR GREATER PUBLIC CONVENIENCE),

ON THURSDAY, the 26th, and FRIDAY, the 27th, DAYS OF SEPTEMBER, 1861,

AT TWO O'CLOCK AFTER NOON EACH DAY PUNCTUALLY.

The Works of Art will be open to inspection at Whinfield, until Saturday, the 21st day of September, but no person will be admitted to view, without Card and Catalogue, to be obtained (Catalogues, One Shilling each,) on application to Messrs. Wilson, Deacon, and Wilson, Solicitors; or Mr. John Burton, Auctionier and Accountant, Preston. They will also be publicly on view in Preston, on the morning of Sale,

The Wines will be sold by Samples taken from the Bins, and may be tasted, at twelve o'clock, on the Morning of Sale.

Mather, Printer, 25a, Fishergate, Preston.

The attention of CONNOISSEURS IN ART is specially called to the importance of

THE WHINFIELD COLLECTION.

The PAINTINGS in which include specimens of very high quality of

SIR A. W. CALLCOTT, R.A.	EDWARD DUNCAN.	C. R. LESLIE, R.A.
E. W. COOKE, A.R.A.	WILLIAM ETTY, R.A.	G. B. O'NEIL.
GEORGE CHAMBERS.	WILLIAM HAVELL.	J. B. PYNE.
T. S. COOPER, A.R.A.	JOHN. A. HOUSTON, R.S.A.	EUG. VEBOECKHOVEN.
DAVID COX.	FRANK HOWARD.	F. P. POOLE, R.A.
JAMES CRANKE.	HENRY JUTSUM.	E. M. WARD, R.A.
THOMAS CRESWICK, R.A.	W. H. KNIGHT.	GEORGE STANFIELD.

And also of several Artists of local renown.

Among the WATER-COLOUR DRAWINGS, are charming examples of

GEORGE BARRET.	J. HERBERT.	J. B. PYNE.
GEORGE CATTERMOLE.	J. J. JENKINS.	S. RAYNER.
DAVID COX.	W. H. KEELING.	T. RICHARDSON.
W. DAVIDSON.	J. F. LEWIS.	E. REICK.
EDWARD DUNCAN.	J. H. MOLE.	CLARKSON STANFIELD, R.A.
COPLEY FIELDING.	ALFRED MONTAGUE.	J. STEWART.
T. HARPER.	S. OAKLEY.	FRED. TAYLER.
W. HUNT.	S. PALMER.	F. W. TOPHAM.
W. G. HERDMAN.	SAMUEL PROUT.	&c., &c., &c.

And in SCULPTURE will be found desirable Works of

W. CALDER MARSHALL, R.A., | JOSEPH DURHAM, | D. MUNRO,

And other SCULPTORS who may legitimately rank with the Artists of Antiquity.

CONDITIONS OF SALE.

1.—The highest bidder shall be the purchaser; and if any dispute arise between two or more bidders as to the person being the highest or last bidder, the lot in dispute must be put up again at the last undisputed bidding.

2.—No person shall advance less than Half a Crown at any bidding, nor less than Half a Guinea when the biddings at any lot exceed Twenty Guineas.

3.—The Buyer to give in his name and place of abode, and pay into the hands of the Auctionier, immediately on the sale of each lot, a deposite of five shillings in the pound in part payment of his purchase money.

4.—The items are described with as much accuracy as has been attainable, and in no instance, in reference to Works of Art, has any name been given where doubt could arise of its genuineness—nor as to the contents of the Wine Cellars and the persons by whom they were supplied; and all lots must be at the risk of the purchaser from the falling of the hammer, and taken with all faults and errors of description if any, at the expense of the purchaser.—the Works of Art from the place of Sale. On Saturday the 28th day of September, between ten o'clock, a.m., and four o'clock, p.m., and the Wines from the Cellar at Whinfield, on Monday September 30th, and Tuesday October 1st., between the hours of twelve o'clock at noon, and four o'clock afternoon, and the whole of the purchase money must be absolutely paid before delivery.

5.—If any purchaser neglect or refuse to comply with these conditions. the deposite shall be forfeited and belong to the vendor—the lots re-sold (either by public or private treaty,) and any deficiency arising from re-sale, together with the costs and charges attending the same, must be made good by the defaulter in this sale.

6.—Any person not clearing his lots as before directed, shall be, moreover, subject to the expense of removal, and warehouse charges of one shilling per day for the occupation of every such lot, until it be removed or re-sold.

☞ To prevent confusion, no lot can be delivered during the time occupied by the Sale.

MR. JOHN BURTON will have much pleasure in executing any Commission that may be confided to him by persons unable to attend the Sale.

38, *Avenham Lane, Preston,*
April 12th, 1861.

CATALOGUE.

FIRST DAY'S SALE.

THURSDAY, THE 26TH DAY OF SEPTEMBER, 1861.

AT TWO O'CLOCK, P.M., PRECISELY.

PAINTINGS IN OIL.

All in elegant and appropriate Gilt Frames, of rich design, and superior manufacture.

The Size of the Picture, and Breadth of Frame, is given in each lot.

LOT.

EDWARD ROTHWELL, 1836.

1 Landscape and River Scene, (bridge, sheep, &c.)—a view in Eskdale, Cumberland, Scawfell Pike in the distance.
In the Breakfast Room. *Size,* 16½*in. by* 14½*in.;—*3*in. frame.*

2. 0. 0

CHARLES GWATKIN HILL, 1855.

2 Little Red Riding Hood.
In the Housekeeper's Room. 20*in. by* 24*in.;—*4½*in. frame.*

2. 0. 0

EDWARD ARMFIELD.

3 Ratting,—a number of Scotch terriers eagerly performing their appointed duty.
In the Dining Room. 12½*in. by* 10½*in.;—*3½*in. frame.*

5. 5. 0

JOHN TURNER, 1846.

4 Cattle and Landscape.
In the Housekeeper's-room. 12½*in. by* 9*in.;—*3½*in. frame.*

2. 15. 0

JOHN FERGUSON.

5 View on the Clyde, Lanarkshire.
In the Housekeeper's-room. 13½*in. by* 9½*in.;—*3½*in. frame.*

2. 15. 0

G. JACKSON, 1844.

6 Cattle, Sheep, and Goats.
In the Housekeeper's-room. 12*in. by* 8*in.;—*3½*in. frame.*

1. 10. 0

p3

JAMES CRANKE.

7 Half-length Portrait of a Lady. (Formerly in the Collection of the Duke of Hamilton.)
In the Hall. 3*ft.* 4*in. by* 4*ft.* 2*in.*

12. 12. 0

UNCERTAIN.

8 View on the Ribble, near Preston. (Ashton Marsh, the Chain, the Estuary, &c., seen over "The Willows," and "Whinfield," from Tulketh Bank.)
In the Hall. 20½*in. by* 22*in.;—*3½*in. frame.*

1. 10. 0

UNCERTAIN.

9 View on the Dee at Chester.—the celebrated Water-Tower forming a prominent feature in the picture.
In the Housekeeper's-room. *36in. by 28in.;—7½in. frame.*

JAMES CRANKE.

10 Half-length Portrait of a Gentleman of the time of George II., or very early in that of George III.—Elegantly attired in a gold-embroidered vest or under coat, olive over-coat, with gold buttons, capacious silk-lined cuffs, (no collar,) lace frills, peruke, cocked hat and sword.

A most admirable specimen of portraiture, very graceful in *pose*, painted with thorough knowledge of all the principles of art, and special skill in the application of colour—one of the art treasures dispersed on the breaking up of the late Duke of Hamilton's establishment at Ashton Hall, in 1816. Presented to Mr. Pedder by a very distinguished connoisseur, as suitably gracing the collection of which it now forms an important item.

The Painter of this picture—a native of Urswick, in Lonsdale North of the Sands, in this county—exercised an influence on Art at an early period of the English revival, beyond the calculation of most persons conversant with his name and works. It is only due to his memory and his fame to say that he was the forerunner and exemplar of a galaxy of men who contributed in times past to the glory of British art, and associated this part of the country with its rise and progress.

In the Breakfast-room. *3ft. 4in. by 4ft. 2in.;—6in. frame.*

JOHN A. HOUSTON, R.S.A.

11 Coming thro' the Rye.
In the Dining-room. *28in. by 21¼in.;—4¾ in. frame.*

— MASON.

12 A Mountain Stream, Cumberland. Figure fishing, &c.

GEORGE STANFIELD.

13 Landscape. River Scene, with water-fowls, &c., and widely extending distance.
In the Dining-room. *32in. by 21in.;—4¾in. frame.*

MONTAGUE STANLEY.

14 The Watering Place. Cattle in a river, overhung by sheltering foliage.
In the Dining-room. *28in. by 21in.;—6in. frame.*

Although executed in the *bravura* style of this favourite master, it is rare to find a specimen of his works equal to the present in simplicity of arrangement; refinement of treatment, and truthfulness of effect.

WILLIAM HAVELL.

15 The Golden Gleam. Sunset.
In the Dining-room. *7in. by 6in.;—4¼in. frame.*

SIR AUGUSTUS WALL CALLCOTT, R.A.

16 A Coast Scene.

A charming specimen of one of the worthiest representative artists of the English School. Simple in material, pearly in tone, and lovely in effect.

In the Dining-room. *14in. by 9⅝in.;—4¼in. frame.*

SIDNEY PERCY.

17 Windmill, &c., on the Thames.

Showery effect, carefully studied, and admirably rendered.

In the Dining-room. *16in. by 12in;—4in. frame.*

WILLIAM HAVELL.

18 Cattle Crossing a Ford—on the Wye.
In the Dining Room. 7*in.* *by* 6*in* ;—4¼*in. frame.*

GEORGE STANFIELD.

19 Beach Scene, with Chalk Cliffs, &c.,—looking sea-ward.
In the Dining-room. 32*in.* *by* 21*in* ;—4¾*in. frame.*

J. A. HOUSTON, R.S.A.

20 Dryburgh Abbey.
In the Dining-room 11*in.* *by* 13*in* ;—4*in. frame.*

E. W. COOKE, A.R.A.

21 The Armenian Convent, in the Lagunes of Venice, Evening.

A rich golden "*sun-down,*"—exquisitely treated, and magical in effect.

In the Dining-room. 18*in.* *by* 10½*in* ;—4*in. frame.*

F. HARDY, and G. B. O'NEIL.

22 The Wearied Gamekeeper Napping in his Chimney Nook.

The interior and accessories by the first named Artist, the figures by the latter.

In the Dining-room. 18*in.* *by* 12*in* ;—4¾*in. frame.*

FRANK HOWARD.

23 An English Lady in Greek Costume, (Bust, life size,) oval.

An admirable example of rich and harmonious colour, the chef-d'œuvre of its accomplished Artist, the celebrated exponent of Art principles, &c., &c.

In the Dining-room. 20*in.* *by* 24*in* ;—5¾*in. frame.*

THOMAS CRESWICK, R.A.

24 Mountain Pass, Ullswater, Westmoreland.
In the Dining-room. 10¼*in,* *by* 11*in* ;—4*in. frame.*

JOHN TURNER, 1859.

25 A Rustic Ride, Poultry Perilled.—"Happy Days."

A village hero, in his "pride of place," trundled down a hilly road by a waggish companion, apparently enjoying, in anticipation, the denouement of a stercorian capsize, where the wheelbarrow had before borne other loads. A common subject, treated with considerable *gusto* and nice perception of character, by an Artist celebrated, in our local annals, as TURNER, of Walton.

In the Breakfast-room. 36*in.* *by* 28*in* ;—6*in. frame.*

GEORGE CHAMBERS, 1839.

26 View of Scarborough from the Sea,—a Stiff Breeze, Vessels labouring, &c.
In the Dining-room. 18*in.* *by* 13*in* ;—5*in. frame.*

J. B. PYNE.

27 Gandria, Lago Lugano, Italy.
In the Dining-room. 12½*in.* *by* 8¾*in* ;—3¼*in. frame.*

DAVID COX.

28 Summer Morning, Vale of Dolwyddellan.

In the finest period of the late Venerable Master of Landscape Art,—rich and juicy in tone and colour, and magical in manipulative skill and effect.

In the Dining-room. 21*in.* *by* 14½*in* ;—5*in. frame.*

J. B. PYNE.

29 Murata, Campagna di Roma.
In the Dining-room. 12½*in. by* 8¾*in ;—*3¼*in. frame.*

EDWARD DUNCAN.

30 Riding at Anchor, Low Water, Landing Sheep, &c., a Gleamy Day.
In the Dining-room. 18*in. by* 12*in ;—*4*in. frame.*

EUGENE VERBOECKHOVEN,
(A fellow pupil with Sidney Cooper, in the studio of the Older Verboeckhoven.)

31 Coming from Water, (a Cow, &c.)
In the Dining-room. 8⅝*in. by* 7*in ;—*4¼*in. frame.*

W. H. KNIGHT, 1857.

32 The Marriage Contract.
In the Dining-room. 6⅜*in. by* 7⅝*in ;—*4*in. frame.*

HENRY JUTSUM.

33 The Draw Well.

A fine and beautifully effective Landscape and Village scene, to which the episode of a girl at a draw well, looking wistfully towards some younger children at play, gives the title. This fine work formerly graced the collection of T. German Fisher. Esquire, and was purchased at the sale of that gentleman's effects, after his decease.

In the Dining-room. 48*in. by* 32*in. ;—*6*in. frame.*

C. R. LESLIE, R.A.

34 Robinson Crusoe Reading the Bible.

Painted in the zenith of the Artist's power,—deep and rich in tone, and fine in character. and expression.—The original of the well-known engraving, entitled "The Bread of Life."

In the Dining-room. 15½*in. by* 19½*in ;—*4½*in. frame.*

C. R. LESLIE, R.A.

35 Dr. Johnson in the Anti-Room at Lord Chesterfield's Town Mansion.

"Lord Chesterfield, to whom Johnson had paid the high compliment of addressing the plan of his Dictionary, had behaved to him in such a manner as to excite his contempt and indigination. A sudden disgust was taken by the Doctor, upon occasion of his having been one day kept long in waiting in his Lordship's antichamber,for which the reason assigned was, that he had company with him; and that at last, when the door flew open, out walked Colley Cibber. Johnson was so violently provoked, when he found for whom he had been so long excluded, that he went away in a passion and never would return."—*Boswell's Life.*

A most elaborately and exquisttely finished sketch of the celebrated picture in the Vernon Gallery.—Worked with the minuteness of the most magical miniature, yet exhibiting all the breadth of a gallery picture.

In the Dining-room. Size, 14½*in. by* 12*in.; 4in. frame.*

F. P. POOLE, R.A.

36 Scene from the Tempest. Prospero, Miranda, Ferdinand, and Caliban.

Prospero.—"Fair encounter
Of two most rare affections! Heavens rain grace
On that which breeds between them!"
Act III. Scene 1.

Fine in composition, delicate in treatment, rich and subdued in tone and colour. A gem of rare quality, unsurpassed in expression by any other production of its gifted author.

In the Dining-room. 21*in. by* 26½*in. ;—*7*in. frame.*

WILLIAM ETTY, R.A.

37 A Naiade.

An exquisite study, combining all the qualities of voluptuous form aud colour for which its artist received a world-wide homage, yet quiet, subdued, and delicate withal, as the fabled nymphs whose ideal was Etty's elysium.

In the Dining-room. 21*in. by* 26*in.;—*6½*in. frame.*

THOMAS SIDNEY COOPER, A.R.A., 1854.

38 Cattle and Sheep. Canterbury Meadows.

A chef d'œuvre of the prince of pastoral painters—than whom no artist living or deceased ever courted nature in his own walks with happier and more truthful results. A very important contribution to the national wealth.

In the Dining-room, 36*in. by* 21½*in.;—*6½*in. frame.*

By Sundry Old Masters—Dutch and Italian.

HANS HOLBEIN.

39 Ancient Revellers.

Housekeeper's-room. 16*in. by* 21*in. on panel;—*6*in. frame.*

ADRIAN BROWER.

40 An Artist's Studio. Nude model, Preceptor, and Pupil.

In the Bath-room. 20*in. by* 17*in.;—*5*in. frame.*

GUIDO.

* Mater Doloroso.

In the Corridor. 20*in. by* 24*in.;—*4*in. frame.*

SCULPTURE.

UNKNOWN.

41 Group of Cupids, with Lotus, &c., of pure White Marble,

Gracefully designed and exquisitely chisseled; studiously regardful of expression and character.

In the Vestibule. 21 inches high.

UNKNOWN.

42 The Infant Nereus—*(vulgo,* "Lobster Sauce,")—a group, of pure White Marble,

The remark applied to the preceding lot is equally apposite in the present instance. It is truly admirable; expression is carried through every visible part of the frame, its intensity of truth making it *painfully delightful.* It is not accurately known by whom these groups were sculptured—the spirit of the infant subjects of Fiamingo and of Boucher is so much felt on contemplating them, that one can scarcely shake off the belief in the productions of those artists having inspired the authors of these very beautiful works.

In the Vestibule. 18 inches high.

43 Pair of Painted Pillar Pedestals, 4ft. 1in. high, by 1ft. 2in. diameter.

W. C. MARSHALL, R.A., 1851.

44 Female Head—White Marble. Life size.

W. C. MARSHALL, R.A., AND JOSEPH DURHAM, 1852.

45 Female Head—White Marble. Life Size.

Nothing more exquisitely beautiful has ever issued from the studio of any artist than this charming embodiment of artless innocence.

46 Pair of Scagliola Pillar Pedestals, 4ft. 1in. high by 10in. diameter.

47 Sculptured Group—Rape of the Sabine Women, *Verde Antique*, on square pedestal; with sculptured bas-relief panel.
On the Stairs, Extreme height, 3ft. 4in. by 9in. broad.

* Painted and Gilt Pillar Pedestal, 4ft. by 11½in.

MUNRO.

48 Prayer—a Sculptured Figure with Wings,—pure White Marble, 3ft. high.
In the Corridor.

MUNRO.

49 Praise—a Sculptured Figure with Wings,—pure White Marble, 3ft. high.
In the Corridor.

* Pair of Painted and Gilt Pillar Pedestals, 3ft. 4in. high, by 9in. diameter.

50 Statue of Esculapius, pure White Marble, modelled in excellent style and exquisitely chiselled, 29in. high, and decorated plinth 9½in. high.
In the Corridor.

* Painted Pillar Pedestal, 3ft. 4in. high by 1ft. 1in. diameter.

WATER COLOURED DRAWINGS.

These occupy the walls of the DRAWING ROOM. The dimensions of each lot are given, both as to the Drawing itself, and as to its extreme measurement, including mount and frame. The Frames are of first-rate quality, fitted with plate glass, and pannelled back-boards.

COPLEY FIELDING, 1844.

51 Landscape. Distant Country. Road with Fallen Timber, and figures in foreground.
Size of Drawing, 23in. by 14in., including mount and frame, 34in. by 23¼in.

Large and extremely fine.

DAVID COX.

52 Rocks and Aged Oak. Open country background.
Size, 15½in. by 10½in. Outside frame, 28in. by 21in.

W. K. KEELING.

53 Hop Gatherers. A Kentish Maiden,—a-la-Red-Riding-Hood.
Size, 11¼in. by 15in. Outside frame, 20¼in. by 26¼in.

Broad in treatment and fine in arrangement and colour.

S. RAYNER.

54 A Baron of the Olden Time, curiously conning "Ye Domesday Boke." Interior with suits of armour, &c., &c.
Size 14¾in. by 10¼in. Outside frame, 25½in. by 19½in.

J. H. MOLE.

55 Harvest Courtship.
Size, 13¼in. by 18¾in. Outside frame, 22in. by 27½in.

Charming in form and expression. Simple, elegant, and unpretending. Beautiful in composition and in harmony of colour.

J. HERBERT.

56 A Squall at Sea.
Size, 20½in. by 9in. Outside frame, 32in. by 20¼in.

Vessels tossing in admired disorder, made harmonious by skilful artistic management.

DAVID COX.

57 Sherwood Forest. Nottingham Castle in the Distance. Windy weather. An aged Oak and peasant in the foreground.
Size, 30¼in by 25¼in. Outside frame, 38¼in. by 33¼in.

Of large size, bold in treatment, and wonderful in effect.

S. RAYNER.

58 A Brace of Ancient Aged Barons Finding Food for Mental Digestion.
Size, 14in. by 10¼in. Outside frame, 25½in. by 18¾in.

J, F. LEWIS.

59 Contemplating the Spoil. A Keeper and Assistant with Dead Deer and a Donkey, on the border of a Park.
Size, 11⅛in. by 15⅜in. Outside frame, 20½in. by 26¼in.

An early specimen of this worthily admired artist.

DAVID COX.

60 View in Cumberland. A richly-wooded Landscape. Foreground with Cattle, &c. Naworth Castle in the middle distance, and an extensive plain beyond.
Size, 18¾in. by 13½in. Outside frame, 29in. by 21½in.

A truly grand production.

GEORGE BARRET, 1838.

61 Italian Scene. A composition with Figures, River, Bridges, Boats, Palazzi, Trees, Mountains, Goats, &c., &c. Morning effect.
Size, 20in. by 15¼in. Outside frame, 30in. by 24¾in.

A noble specimen of an artist, whose works are rarely to be met with.

W. HUNT.

62 Wedgwood Ewer, with Tulips and other Flowers; Redbreast's Nest and Eggs, &c., &c.,
Size, 10½in. by 14in. Outside frame, 21in. by 28in.

Rarely, if ever, surpassed in its class by any other Artist.

W. DAVIDSON.

63 Wats' Farm, near Godstone. A Straw Yard, with Thatched Barn and Cattle.
Size, 11in. by 8in. Outside frame, 25¼in. by 18½in.

Simple, truthful, and skilful.

F. W. TOPHAM.

64 Resting on the Road. A beautiful rustic maiden carrying a chubby infant brother, whom the heat of the day has overpowered into a nap. *Colin's a-coming* up the hill behind.
Size, 10¾in. by 13¾in. Outside frame, 25½in. by 28½in.

A masterpiece of expressive loveliness.

FREDERICK TAYLER.

65 "*Give us a Bite.*" A Highland Laddie resting and feeding after a successful morning's chase. Black Game, &c., &c. on the ground; Setters begging to share the frugal meal.
Size, 20in. by 15in. Outside frame, 29¾in. by 24¾in.

If comparisons were not odious, this might be styled equal, if not superior to the esteemed productions of some other artists of even higher renown. It is enough to say that in this production its author is equal to himself. It is a "*bit*" of prime sunny nature,—canine expression was never more pleasingly pourtrayed.

ALFRED MONTAGUE.

66 A Barren Moor. Windy day, and showery.
Size, 11⅜in. by 7¾in. Outside frame, 23¼in. by 18¾in.

Exquisitely manipulated, and grand in its naturalness.

ALFRED HUNT.

67 Across the Marsh.
Size, 10¼in. by 6¾in. Outside frame, 23in. by 18¼in.

Light, gleamy, delightfully simple in treatment, and beautiful in effect.

S. PROUT.

68 St. Goar, on the Rhine.
Size, 15½in. by 10in. Outside frame, 28in. by 20½in.

J. J. JENKINS, 1857.

60 A Heather Belle. A sweet coy lassie with auburn tresses, water can, &c., viewing bubbles bursting in the burn. "Such is Life," &c.
Size, 15¼in. by 17½in.

J. B. PYNE, 1853.

70 Thunderstorm. Shanklin Isle of Wight.
Size, 19½in. by 13½in. Outside frame, 30in. by 22¼in.

Grand in treatment, — awfully grand in effect.

J. HARPER.

71 Scene in Northumberland.
Size, 10¼in. by 6¾in. Outside frame, 23in. by 18¼in.

W. HUNT.

72 Hawthorn Blossom. Nest and Eggs of Hedge Sparrow, &c., &c.
Size, 10½in. by 7¼in. Outside frame, 25⅞in. by 18¼in.

Inimitable—transcending even his own transcendent skill—art in "still life" has surely attained its "perfectibility" in this example!

J. B. PYNE, 1853.

73 A View in Italy.
Size, 21in. by 14¾in. Outside frame, 31in. by 23½in.

S. PROUT.

74 Strasburg.
Size, 10¾in. by 15in. Outside frame, 20½in. by 24½in.

COPLEY FIELDING.

75 Scarborough Castle. A marine view, with fresh breeze, &c.
Size, 12in. by 11½in. Outside frame, 27in. by 20½in.

E. DUNCAN, 1859.

76 A Reflective View on the Thames. Figures fishing, Cattle, &c.
Size of Drawing, 17½in. by 11½in. Outside frame, 20¾in. by 13½in.

T. HARPER, 1853.

77 On the Coast near Tynemouth. Morning.
Size, 17½in. by 12in. Outside frame, 28in. by 20¼in.

S. RAYNER.

78 Kenilworth Castle. Exterior View. Boys fishing.
Size, 19in. by 23½in. Outside frame, 29in. by 34in.

O. OAKLEY.

79 The Valentines. A Boudoir Scene.
Size, 14½in. by 21in. Outside frame, 24½in. by 30¾in.

T. HARPER.

80 Landscape. Mountain Scenery. Wales.
Size, 17½in. by 12in. Outside frame, 28in. by 26¼in.

E. RIECK, 1859.

81 The Smugglers' Haunt. Moonlight.
Size 20½in. by 16in. Outside frame, 31in. by 24in.

A fine example of breadth and careful study of colour.

CLARKSON STANFIELD, R.A.

82 Coast Scene. Figures, &c.
Size 17¼in. by 11½in. Outside frame, 28⅓in. by 21in.

GEORGE CATTERMOLE.

83 West Bow, Edinburgh, &c.
Size, 6¾in. by 10in. Outside frame, 17¾in. by 22¾in.

A small production possessing all the high qualities peculiar to this great artist.

JAMES STEWART, Edinburgh.

84 Hawthorn. Sparrows. Nest and Eggs. Butterflies, &c., &c.
Size, 11¼in. by 14in. Outside frame, 22in. by 27¼in.

S. PROUT.

85 Market-place, Rouen.
Size, 21in. by 28½in. Outside frame, 30⅞in. by 39½in.

A magnificent specimen of architectural drawing and ærial effect.

T. RICHARDSON.

86 Cottages, &c. Coniston Water Head.
Size 28½in. by 18½in. Outside frame, 36in. by 26in.

S. PALMER.

87 View on the Bay of————. Wood, Cattle, Figure, Palazzi, &c., &c.
Size, 20½in. by 13½in. Outside frame, 28½in. by 21in.

Extremely fine, rich in colour, and lovely in effect.

2073 17. 6

W. G. HERDMAN.

88 Louvain.

Size, outside frame, 30in. by 37in.

W. G. HERDMAN.

89 Ancient Church at Mont-Martre (near Paris).

A pair of very large vignettes, which for beauty of composition, charmingly introdueed accessories, and breadth of effect, may be legitimately ranked with the finest productions of their accomplished and indefatigable artist.

Size of outside frame, 30in. by 37in,

HENRY PRITT.

90 Two Views on the Ribble,—Morning and Evening.

12in. by 10in. not framed.

NOTE.—An error occurs in the 6th page, which was not discovered until a portion of the impression had been worked off by the printer. Lot 35 in such portion appears as the production of C. R. LESLIE, R.A. which ought to be

E. M. WARD, R.A.

END OF FIRST DAY'S SALE.

SECOND DAY'S SALE.

FRIDAY, THE 27TH DAY OF SEPTEMBER, 1861.

AT TWO O'CLOCK AFTER NOON PRECISELY.

THE CELLAR OF WINES.

Bin No. 1.

	Quantity.	*Description.*	*Vintage, &c.*	*By whom supplied.*
1	2 doz.	VERY FINE PORT.	1827,	Whistler.
2	2 ,,	Do.	,,	do.
3	*3 ,,	Do.	,,	do.

The lots marked thus * will be sold subject to reduction or otherwise, as the case may be. In all cases the buyer must take the quantity which may remain, after delivery of the preceding lots in each Bin.

Bin No. 2.

4	3 dozens	Excellent PORT.	1858,	Storey and Powell.
5	3 ,,	Do.	,,	do.
6	3 ,,	Do.	,,	do.
7	3 ,,	Do.	,,	do.
8	3 ,,	Do.	,,	do.
9	3 ,,	Do.	,,	do.
10	3 ,,	Do.	,,	do.
11	3 ,,	Do.	,,	do.
12	*4 ,,	Do.	,,	do.

Bin No. 3.

13	3 doz.	VERY FINE PORT,	1842,	Petty and Postlethwaite.
14	3 ,,	Do.	,,	do.
15	3 ,,	Do.	,,	do.
16	*4 ,,	Do.	,,	do.

Bin No. 4.

17	3 doz.	Very CHOICE PORT,	1854,	R. A. Mould.
18	3 ,,	Do.	,,	do.
19	3 ,,	Do.	,,	do.
20	3 ,,	Do.	,,	do.
21	3 ,,	Do.	,,	do.
22	3 ,,	Do.	,,	do,
23	3 ,,	Do.	,,	do.
24	3 ,,	Do.	,,	do.
25	3 ,,	Do.	,,	do.
26	3 ,,	Do.	,,	do.
27	3 ,,	Do.	,,	do.
28	3 ,,	Do.	,,	do.

29	3 dozens	VÉLY CHOICE PORT.	Vintage 1854,	R. A. Mould.
30	3 „	Do.	„	do.
31	3 „	Do.	„	do.
32	3 „	Do.	„	do.
33	3 „	Do.	„	do.
34	3 „	Do.	„	do.
35	*3 „	Do.	„	do.

Bin No. 5.

36	3 doz.	Very CHOICE PORT,	1836,	T. Breakell.
37	3 „	Do.	„	do.
38	3 „	Do.	„	do.
39	3 „	Do.	„	do.
40	3 „	Do.	„	do.
41	3 „	Do.	„	do.
42	3 „	Do.	„	do.
43	*3 „	Do.	„	do.

Bin No. 6.

44	3 doz.	Very FINE SHERRY,	Bottled 1857.	R. A. Mould.
45	3 „	Do.	„	do,
46	3 „	Do.	„	do.
47	3 „	Do.	„	do.
48	3 „	Do.	„	do.
49	3 „	Do.	„	do.
50	3 „	Do.	„	do.
51	3 „	Do.	„	do.
52	3 „	Do.	„	do.
53	3 „	Do.	„	do.
54	3 „	Do.	„	do.
55	3 „	Do.	„	do.
56	3 „	Do.	„	do.
57	*4 „	Do.	„	do.

Bin No. 7.

58	4 doz. (PTS.)	SPLENDID CLARET,	*Chateau Margaux.*	T. Threlfall and Co.
59	4 „	Do.		do.
60	*4½ „	Do.		do.

Bin No. 8.

61	3 doz.	VERY PRIME PORT,	Kopke, 1851, Bottled by Threlfall and Co., 1856.	
62	3 „	Do.	„	do.
63	3 „	Do.	„	do.
64	3 „	Do.	„	do.
65	3 „	Do.	„	do.
66	3 „	Do.	„	do.
67	3 „	Do.	„	do.
68	*4 „	Do.	„	do.

Bin No. 9.

69	2 doz.	SPLENDID CLARET,	*Chateau Margaux,*	T. Threlfall and Co,

70	2 dozens	SPLENDID CLARET,	*Chateau Marguax,*	T. Threlfall and Co.
71	2 ,,	Do.	,,	do.
72	*2 ,,	Do.	,,	do.

Bin No. 10

73	3 doz.	Very CHOICE PORT,	Sandemans, 1857,	T. Threlfall and Co.
74	3 ,,	Do.	,,	do.
75	3 ,,	Do.	,,	do.
76	3 ,,	Do.	,,	do.
77	3 ,,	Do.	,,	do.
78	3 ,,	Do.	,,	do.
79	3 ,,	Do.	,,	do.
80	3 ,,	Do.	,,	do.
81	3 ,,	Do.	,,	do.
82	3 ,,	Do.	,,	do.
83	3 ,,	Do.	,,	do.
84	3 ,,	Do.	,,	do.
85	3 ,,	Do.	,,	do.
86	3 ,,	Do.	,,	do.
87	3 ,,	Do.	,,	do.
88	3 ,,	Do.	,,	do.
89	3 ,,	Do.	,,	do.
90	3 ,,	Do.	,,	do.
91	*3 ,,	Do.	,,	do.

Bin No. 11.

92	2 doz.	EXTREMELY FINE BROWN SHERRY,		Willock.
93	*3 ,,	Do.		do.

Bin No. 12.

94	3 doz.	FINE RICH PORT,	1847,	T. Threlfall and Co.
95	3 ,,	Do.	,,	do.
96	3 ,,	Do.	,,	do.
97	3 ,,	Do.	,,	do.
98	3 ,,	Do.	,,	do.
99	3 ,,	Do.	,,	do.
100	3 ,,	Do.	,,	do.
101	3 ,,	Do.	,,	do.
102	3 ,,	Do.	,,	do.
103	3 ,,	Do.	,,	do.
104	3 ,,	Do.	,,	do.
105	3 ,,	Do.	,,	do.
106	3 ,,	Do.	,,	do.
107	3 ,,	Do.	,,	do.
108	3 ,,	Do.	,,	do.
109	*3 ,,	Do.	,,	do.

Bin No. 12.

110	2 doz.	SPLENDID CLARET,	*Chateau Margaux,*	T. Threlfall and Co.
111	2 ,,	Do.	,,	do.
112	2 ,,	Do.	,,	do.
113	2 ,,	Do.	,,	do.
114	*2 ,,	Do.	,,	do.

Bin No. 20.

115	3 dozens	Very PRIME PORT,	Kopke, 1851,	Bottled by Threlfall and Co., 1856.
116	3 ,,	Do.	,,	do.
117	8 ,,	Do.	,,	do.
118	3 ,,	Do.	,,	do.
119	3 ,,	Do.	,,	do.
120	3 ,,	Do.	,,	do.
121	3 ,,	Do.	,,	do.
122	3 ,,	Do.	,,	do.
123	3 ,,	Do.	,,	do.
124	3 ,,	Do.	,,	do.
125	3 ,,	Do.	,,	do.
126	3 ,,	Do.	,,	do.
127	3 ,,	Do.	,,	do.
128	3 ,,	Do.	,,	do.
129	3 ,,	Do.	,,	do.
130	3 ,,	Do.	,,	do.
131	*3 ,,	Do.	,,	do.

Bin No. 15.

132	2 doz.	Very Fine Golden SHERRY,	Sidgreaves.
133	2½ ,,	Do.	Do.
134	*3 ,,	Do.	Do.

Bin No. 16.

135	3 doz.	Fine Golden SHERRY.	R. A. Mould.
136	3 ,,	Do.	Do.
136	*3 ,,	Do.	Do.

Bin No. 17.

137	3 doz.	Excellent MADEIRA.	Sidgreaves.
138	*3½ ,,	Do.	Do.

Bin No. 18.

139	3 doz.	Fine Pale SHERRY.	R. A. Mould.
140	3 ,,	Do.	Do.
141	3 ,,	Do.	Do.
142	3 ,,	Do.	Do.
143	3 ,,	Do.	Do.
144	2 ,,	Do.	Do.
145	3 ,,	Do.	Do.
146	3 ,,	Do.	Do.
147	6 ,,	Do.	Do.
148	3 ,,	Do.	Do.
149	*2 ,,	Do.	Do.

Bin No. 19.

150	1½ doz.	Very Fine SHERRY.	Whistler.

Bin No. 20.

151	2 doz.	PORT.	T. Threlfall and Co.
152	2 ,,	Do.	Do.

153	3 dozens	PORT,	T. Threlfall and Co.
154	*3 ,,	Do.	Do.

Bin No. 15.*

155	*3 doz.	Do.	From the Cellars at the Old Bank.

Bin No. 20*

156		Do.	From Do.

Butler's Cellar—Sundries

157	3 doz.	Hock.
158	1½ ,,	Champagne.
159	1½ ,,	Very Old Port.
160	18 Bottles	Whiskey.
161	12 ,,	Do.
162	16 ,,	Hollands.
163	3 ,,	Whiskey.
	3 ,,	Gin.

END OF SALE.

To Noblemen, Gentlemen, the Literati, Cognoscenti, and Others, whom it may concern.

ESTABLISHED IN THE YEAR MDCCCXXXI.

MR. JOHN BURTON,

AUCTIONIER, APPRAISER, AND ACCOUNTANT,

XXXVIII, AVENHAM LANE,

Preston.

SALES BY AUCTION,

Of Household Furniture, Plate, China, Bijouterie, Books, Prints, Pictures, Musical Instruments, Numismata, Antiquities, Philosophical Apparatus, Natural Curiosities, Wines, Horses & Carriages, Farming Stock, Growing Crops and Timber, Stock-in-Trade of whatever Description, Machinery,

Landed Property, Buildings, etc., etc.,

CONDUCTED IN ANY PART OF THE UNITED KINGDOM.

Proceeds of Personal Effects punctually Paid Over on the Third day after any Sale thereof may have taken place.

VALUATIONS

Of Every Description of Property, for ascertaining amount of Probate, Legacy, and Succession Duties, (or for other Testamentary and Administrative purposes), and for Transfer.

Libraries, Works of Art, and Objects of Virtu, of Noblemen, Gentlemen, and Public Societies, Systematically Arranged and Catalogued.

WHINFIELD:

An Elegant Suburban Residence on the Ribble, near Preston,

LANCASHIRE.

MR. JOHN BURTON

RESPECTFULLY ANNOUNCES THAT HE

WILL SELL BY AUCTION,

AT THE BULL HOTEL, IN PRESTON, IN THE COUNTY PALATINE OF LANCASTER,

ON MONDAY, AUGUST 5th, 1861,

At Three o'clock after Noon,

THE ELEGANT NEWLY-ERECTED ANGLO-ITALIAN VILLA,

THE RESIDENCE OF

HENRY NEWSHAM PEDDER, ESQUIRE,

WITH

The TERRACES, LAWNS, PARTERRES, GARDENS, CONSERVATORIES, ORCHARD HOUSES, VINERY, AVIARIES, STABLES, COACH-HOUSES, Sheds, Yards, Gardener's and Coachman's Cottages, and numerous offices and appurtenances, fitted with every requisite that taste and convenience could suggest, situate at

ASHTON-ON-RIBBLE,

Within Two Miles from the centre of the Market and Borough Town of Preston, aforesaid,

AND KNOWN AS

WHINFIELD,

OCCUPYING ALTOGETHER AN AREA OF FOUR ACRES, ONE ROOD, AND FIFTEEN PERCHES, STATUTE MEASURE.

OF

FREEHOLD LAND;

Including also the much-admired Splendid Ancient Willow, one of the Largest and most Graceful Sylvan Treasures of the Neighbourhood, and other Thriving Ornamental Timber Trees, growing upon the Estate.

The RESIDENCE is the production of the eminent architects, Messrs. Mills & Murgatroyd, by whom it was designed with studious regard to domestic comfort and as an example, on a moderate scale, of the condition of art and workmanship at the present epoch of our national history.—Stone, and brick, and iron, are united in its construction, and its embellishments are in unison with that elegant chasteness of which, in able hands, its style of architecture admits,—all executed with a degree of artistic taste and substantial quality too rarely practised in the erections of our time.

It is approached by HANDSOME GATEWAYS from the Marsh and Ashton-road, and entered by TERRACE STEPS and noble Circular-headed PORTICO with SCULPTURED DECORATIONS.—It contains, *on the Ground Floor,*

Entrance Hall and Vestibule,

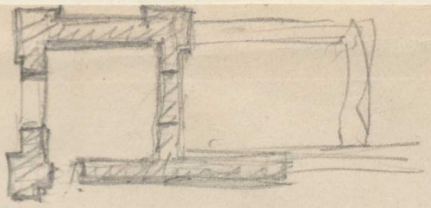
BREAKFAST-ROOM and LIBRARY, DINING-ROOM, DRAWING-ROOM (opening into Conservatory, and upon Flower Garden by an Ornamental glass-roofed Verandah), HOUSEKEEPER'S ROOM (convertible into Study), KITCHEN and Back-kitchen (with first-rate cooking-ranges, hot-hearths, ovens, and culinary appliances), Scullery with store closets, Servants' Hall, Butler's Pantry, Fire-proof Plate-Closet, Store-room, Lavatory, and Water Closet. The *First Floor,* which is reached by an admirably constructed flight of Stone Stairs, with Iron and Mahogany Balustrade, comprises a beautifully proportioned,

Well-lighted, and Handsomely Decorated, Corridor,

surrounded by

Five Lofty and Spacious Principal Bed-rooms,

Two Dressing-rooms, Bath-room (with Marble Slipper Bath, Hot and Cold Water supply, &c., &c.), Water Closet and Lavatory, Chambermaid's Closet (with Hot and Cold Water apparatus), Three commodious Bed-rooms for Servants, and back stairs to Kitchen.



The Basement contains Wine and Beer Cellars,

Racking and Bottling Cellars, extensive Store Cellars (with china and glass closets), and Larder, with channelled stone table, marble shelves and benches, and other fitting requirements.

In the rear is a Spacious Flagged Yard, in which are Servant's Entrances, &c.,—Knife and Shoe-cleaning houses, Wash-house (with boiler, &c.), Coal and Faggot sheds, Pump, Dog-kennel, and other necessary offices.

The House is well supplied with Water, and every apartment therein is in perfect condition as regards Painting, Gilding, Papering, and Plaster-work. The principal rooms are fitted with suitable DECORATIVE MARBLE MANTEL PIECES, and Fire-grates of the most approved manufacture.—The Hall, Vestibule, and Passages are laid with MINTON'S ENCAUSTIC TILES, and SEWARD'S WARMING APPARATUS imparts a wholesome atmosphere throughout the building

" When outward winds blow cold."

The GARDENS are laid out with consummate taste, not less with regard to the combination of immediate beauties with distant scenery than with a view to botanical and horticultural cultivation and display. In these, also, the

Aviaries, and Rock-encircled Aquarium for Water Fowls,

Are conspicuous as Models for the indulgence of Ornithological pursuits, and exhibit a skilfulness in design and arrangement worthy their location. The choicest Plants and Fruit Trees luxuriate in the grounds, and the richest

Floral Exotics bloom in the Conservatory.

It is not the language of hyperbole to say, that in point of situation WHINFIELD is unequalled for beauty in its combined rural and marine aspects ; whilst for salubrity it is impossible to be surpassed. It stands upon a knoll commanding from its *Garden Front*, extensive views on the river to its estuary at the Naze, diversified by sailing craft in every phase of changing picturesqueness and effect, and of the rich pastoral and woodland scenery through which its tidal influence extends,—the " mighty Snowdon," in North Wales, rearing its majestic head above the horizon in the distance. The *Entrance Front* commands the Port and portion of the Town of Preston, the Salmon Fishery, the Priory, Church, and Woods, of Penwortham, and the Hills of Anglezark and Rivington.

What the most covetable Villas of Tivoli and Tusculum were in the days of Roman greatness, or those of Twickenham, and Kensington, and Chiswick, at home, in the augustan age of Queen Anne, WHINFIELD has been recently in reference to its own vicinity—the seat of elegant acquirements and refined enjoyment,

" Where order in variety we see,
And where, tho' all things differ, all agree."

THE STABLE YARD

And inferior Buildings and Appurtenances are at a short convenient distance. These comprise Two Two-stalled Stables, with Hay-lofts, Loose Box (convertible into a third two-stalled stable), Granaries, Saddle and Harness Rooms, Groom's Bed-room, Two Coach-houses, Sheds, Dog-Kennel, Piggery, Fowl and Pigeon Houses, and Spacious paved Court, with ample Water-supply ; and in the Ground adjoining thereto are Three Glass-built Hot-houses and Forcing-houses, (with heating apparatus), and Two well-appointed Cottages for Head Gardener and Coachman—all newly-built from designs prepared with due regard to comfort and liberal economy.

☞THE HOUSEHOLD FURNITURE AND EFFECTS, which are in every respect appropriate—elegant and excellent without ostentation—may be, at the option of the purchaser, taken at a Valuation.

Tickets to view may be had on and after the 8th day of July next, on application, in writing, to Mr. JOHN BURTON, Auctionier and Accountant, PRESTON, from whom further particulars may also be had ; or from Messrs. WILSON, DEACON, and WILSON, Solicitors, PRESTON.

38, *Avenham Lane, Preston, June* 24*th*, 1861.